

MCGILL DAILY CULTURE

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Thursday, March 12, 1992



HOLT RENFREW IS CALVIN KLEIN SPORT



NOW OPEN: A NEW DESTINATION FOR '90S STYLE. IT'S A SHOP THAT STOCKS FASHION WITH A FRESH ATTITUDE — CALVIN KLEIN'S SPARE, EASY CASUALWEAR FOR MEN AND WOMEN. NO FUSS, NO GIMMICKS. JUST HARD-WORKING BASICS WITH TONS OF BUILT-IN

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HOLT RENFREW

McGill too political for student film-makers

by Rebecca Conolly

With Electric Coup-Aid and the Rave Party out of the way, CKUT's funding drive will take a breather next week with *A Hit and Run Affair*, a special screening of two independently made student films.

The first is "Isaak's Fables", a Politically Incorrect Production. It was co-produced by David Wechsler and Aaron Weingrad, two film and communications students.

The production stems from Weingrad's belief that "there is little to no straight aesthetic work being done by the different artistic communities here at McGill. Perhaps Walter Benjamin would approve but Dave and I thought that there was a need for rebellion."

Accordingly, they set out to merge several different artistic media such as theatre, music and the visual arts. They found their sources on campus and in the Montréal community.

Wechsler and Weingrad say that their goal was "to tell a story about characters, not preach political ideas", which they consider a refreshing break from McGill's "trifling and over-politicised" artistic community.

However, the project supports a great deal of McGill talent, as Weingrad explained. "Being in our final year, we tried to get work from all our friends in different disciplines. For example, Jason Beck composed a solid musical score with a full jazz sextet."

25 years of coffee

by Jon O'Brien

The oldest coffee house in North America is in California. But it's highly possible the oldest in Canada is The Yellow Door. That's pretty good, considering Montréal's fast-paced lifestyle.

A center for acoustic and folk music, the coffee house has been a sonic haven for serious acoustic music lovers and artists. This quiet corner will be gloriously celebrating its 25th anniversary this weekend.

Bill Garrett, now a recording executive at CBC and a musician, began his career at The Yellow Door, and sees it as a "place for young musicians to go and try their material and stagecraft."

He said it "was always a place to go to relax, to just stuff your face for a dollar, and get into a real community."

The Yellow Door has sponsored many young artists who are starting off with the Coffee House.

Michael Adamowicz, who is a performer at the coffee house and a director of the The Yellow Door said "there's a feeling you're communicating something. People respect your space, and really listen."

"It's intimate, it's not like a bar where people are heckling and it's noisy. The music played at the coffee house is the kind where the artist is exposing emotions and people listen, whereas a bar is just for socialising."

The serious nature of the coffee house has lent it strength as a source for young artists who want to learn how to perform. The low price of entertainment and the food has kept it a student's haven, and The Yellow Door has maintained its original goal of being a student centre.

Founded in 1903, The Yellow Door was originally the Christian centre for McGill. Since, it has diversified and become an ecumenical centre. The coffee house was added in 1967, and has been run by volunteers ever since.

"It's gone through high and low times," Adamowicz said. "The first years were strong, and then it died out a little. Now it's getting a strong resurgence."

The actual celebration is not just a reunion, but also a celebration of the current success of the coffee house. Adamowicz added, "The community here wouldn't want performers to just come, play and then leave. The continuity of the place is in the present."

McGill music students and other hopefuls play at the coffee house now, with literary evenings every first and third Thursday of the month. "To deny them a place in the anniversary would be to ignore that they even exist," Adamowicz said.

The Coffee House Anniversary will be held on Thursday, Friday and Saturday evenings at The Yellow Door. Doors open at 20h. Tickets \$5.

"We feel like leaving behind an intelligent critique of what we've lived through, as well as a film that's entertaining to watch."

The second film being shown, "The Fast Lane", a Panacus Production written and directed by another McGill student, Saul Pincus. Pincus says that the film "concerns a young man's obsession with speed, both in his personal life and on the road".

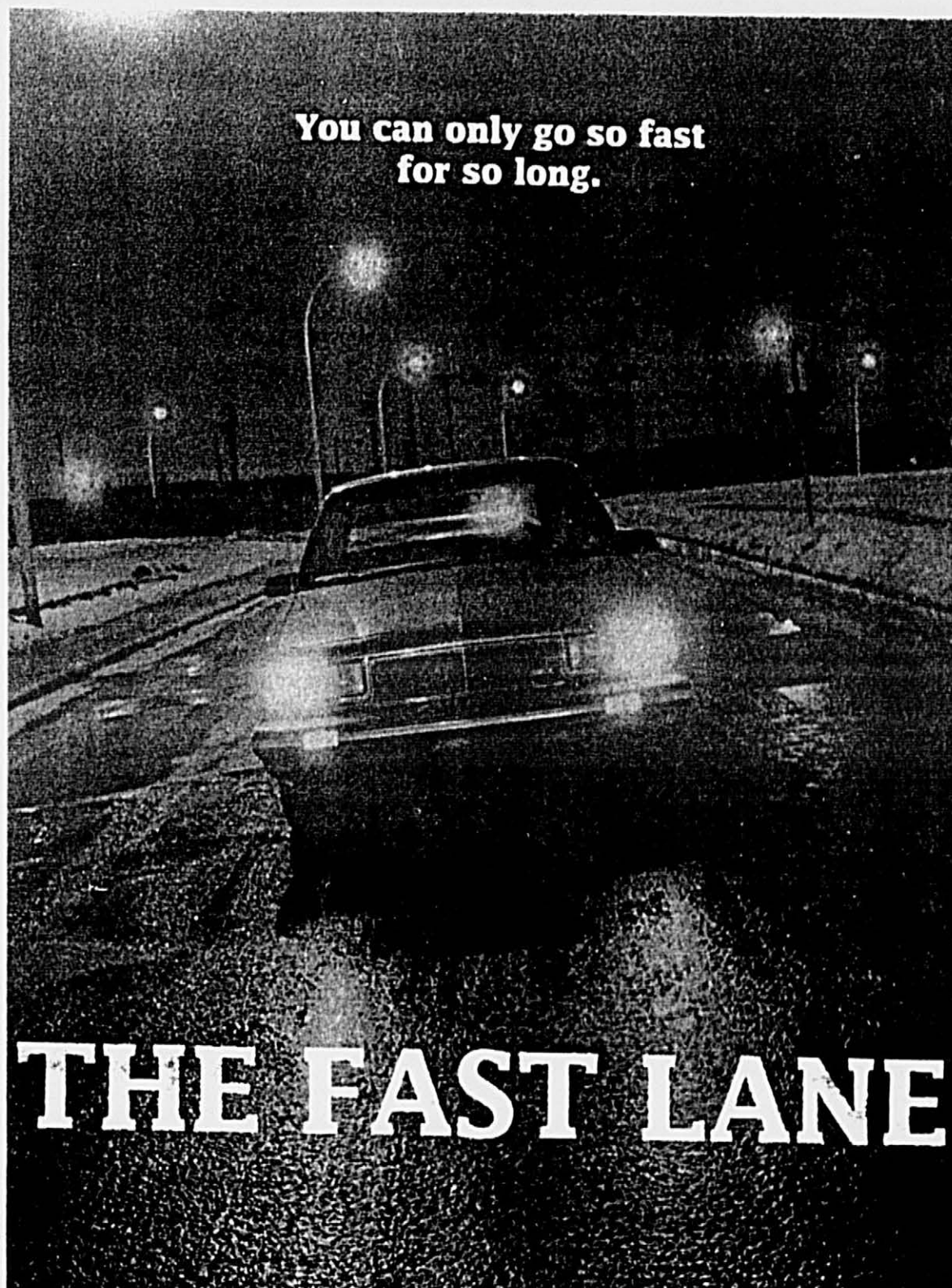
Though the film runs only 21 minutes, Pincus said it is an "ambitious undertaking" which took 31 months and several car chases to complete. The score for this film is also original, composed and performed by Mitch Magonet.

This is Panacus Productions' seventh project in six years.

Wechsler, who works at CKUT, said it looked like they were going to make at least some money for the station. "We've already broken even with advanced ticket sales," he said, "and all the rest will go to CKUT."

CKUT Fundraising Coordinator Janice Fike said she is optimistic about the funding drive, "Right now we are doing better than we could have hoped for. If it keeps going this way we could make an extra \$15 000."

The films will be shown at Cinéma Parallel from March 16 to 18. The cost is \$5, with all profit going to CKUT. Also being presented next week is *Outlandish*, an "unusually queer lounge act", at Kaché on the 15th. If you want to donate to CKUT, call 398-8991 before 15h on the 19th.



Drama fest has good environment

by Glen Harris

The McGill Drama Festival is becoming kinder and gentler.

Rather than having judges criticise each production and award prizes, this year's festival will focus on constructive criticisms from the adjudicators without the pressure of ranking the productions.

Clea Kahn, VP Production at McGill Players Theatre, discussed the reasons for the change in format.

"We decided to dispense with the adjudication because people didn't seem to like it. The general feedback we were getting was that it created competition and ill feelings," she said.

"But what we're trying to do is to create an atmosphere where people can workshop their pieces without feeling intimidated."

"We're still having people from the professional community come in and critique the work — they're just not awarding prizes."

Another change that is being introduced this year is the encouragement of audience participation in the discussions that follow the plays, whereas critics have for-

merly held a monopoly in this area.

"This is a theatre for students where they're supposed to be able to come in and get experience working in theatre," Kahn said.

But she added that this is also a good environment for students who have already built up experience from working in other productions.

"A lot of the people here have already written plays or acted be-

fore. For them it's a good opportunity to get creative feedback from their peers."

The MDF continues until Saturday. The plays are performed at McGill Players Theatre, 3rd floor, 3480 McTavish Street. Tickets are \$5 for students & seniors, \$10 general public. Performances begin at 20h. For reservations or more information, phone 398-6813.

Protesting desecration

A demonstration was held yesterday by McGill and Concordia students against the desecration of a 350 year old Jewish Cemetery in Hamburg, Germany.

The sacred site is being bulldozed to make way for a shopping mall.

The protest, organized by Hillel and Tagar, was led by noted Montreal Rabbis Martin Penn and Reuben Poupko. Following the brief march from Hillel House to the German Consulate, the crowd was addressed by the two Rabbis.

"What is important to note here," said Rabbi Penn, "is that this isn't the work of the pitiful anti-Semites who turn over tomb stones in the middle of the night. These actions are taking place in broad daylight, in the face of the authorities and without a word of protest."

Near the close of the demonstration the German Consul came out to meet the protesters. He assured them their concerns would be transmitted to the Foreign Ministry in Bonn and that Germany is "ever sensitive to the worries of the Jews, and notes the inexcusable atrocities of the Holocaust".

— Daniel Koffler and Howard Lieberman

THE MCGILL DAILY

COMMENT

RadioSSMU - the official voice of the William Shatner Building

The Students' Society boggles the mind. Their latest idea of charging CKUT-Radio \$18 000 in rent is just about the most noxious thing the current crowd of SSMUheads have come up with since the \$34 000 (and counting) infokiosk and the 21st Century Fund.

CKUT already has a \$20 000 deficit. How are they going to come up with the cash? This rent means the station will have to lay off programmers and assistants, and that they will no longer be able to afford to train volunteers, the driving force behind the station.

It means students who support CKUT with their fees will now have a big chunk of those fees going instead to Students' Society, who are supposed to maintain the building themselves.

Students will pay twice for the same space in the Union Building — a chunk of your fees to CKUT will go to pay rent on space in the Union Building, which you already pay for in your fee to Students' Society.

CKUT wants to leave the Union Building anyway. This would be good for student clubs which face a space crunch in the building. But if this inane rent idea goes through, CKUT will not be able to afford to leave for a long time while it gets out of debt.

The rent proposal goes to the heart of what this university is about, and where it is going.

The McGill administration has already made its choice. Students have to figure out if we want this university to have links with the local community, to foster diversity and to educate us about how the world works. Those are things CKUT does.

McGill is already well known for its aloofness. Hurting CKUT will imperil one of the few contributions McGill gives back to the local community which supports it.

Beyond that, we have to figure out if we want something different at McGill, or not. Do we want food services which are run by huge food conglomerates trying to squeeze a profit out of students, which charge outrageous prices for Manchu Wok's™ nauseating food?

Slapping a rent on CKUT is the kind of thing you expect from a sub-committee of McGill bureaucrats who don't like music much anyway. Students, on the other hand, are supposed to be a lively bunch, with creative minds and adventurous spirits.

So what's the problem?

Alex Roslin
Kate Stewart
Dan Robins
Noah Quastel

Zack Taylor
Chloe Town
Katerina Cizek
Rob Costain

LETTERS

Seven reasons

To the Daily:

As a concerned student at McGill University, I am sick and tired of the Black Student Network's attacks on our beloved university. I believe that these ingrates are jeopardising our future #1 standing in Maclean's magazine.

I mean how dare they attempt to "shove Black Studies down our throats"? This "field of study" is hardly academically or intellectually valid. I will give you seven good reasons why this group is bound to fail in its demands.

1. The BSN is over-demanding: They are asking for the inclusion of their story in a curriculum that has consistently ignored their contribution to world history.

2. The BSN is a student group that doesn't know its place. They forget that students have no right to initiate demands for curriculum reforms.

3. The BSN is segregationist because it seeks to address the incredible lack of representative faculty at McGill University.

4. The BSN is in favour of "reverse

discrimination", which means that it seeks to correct centuries of primary discrimination and injustice by the majority by asking that professors of colour be allowed into the "Ivory Gates of Academia".

5. The BSN is ungrateful for all of the 'wonderful' progress that has been made by the university over the last 20 years — after all, they do have an African Studies Program!

6. The BSN is unrealistic! They choose to believe that Black Studies is a viable field of study and that black professors can be just as qualified as any white professors.

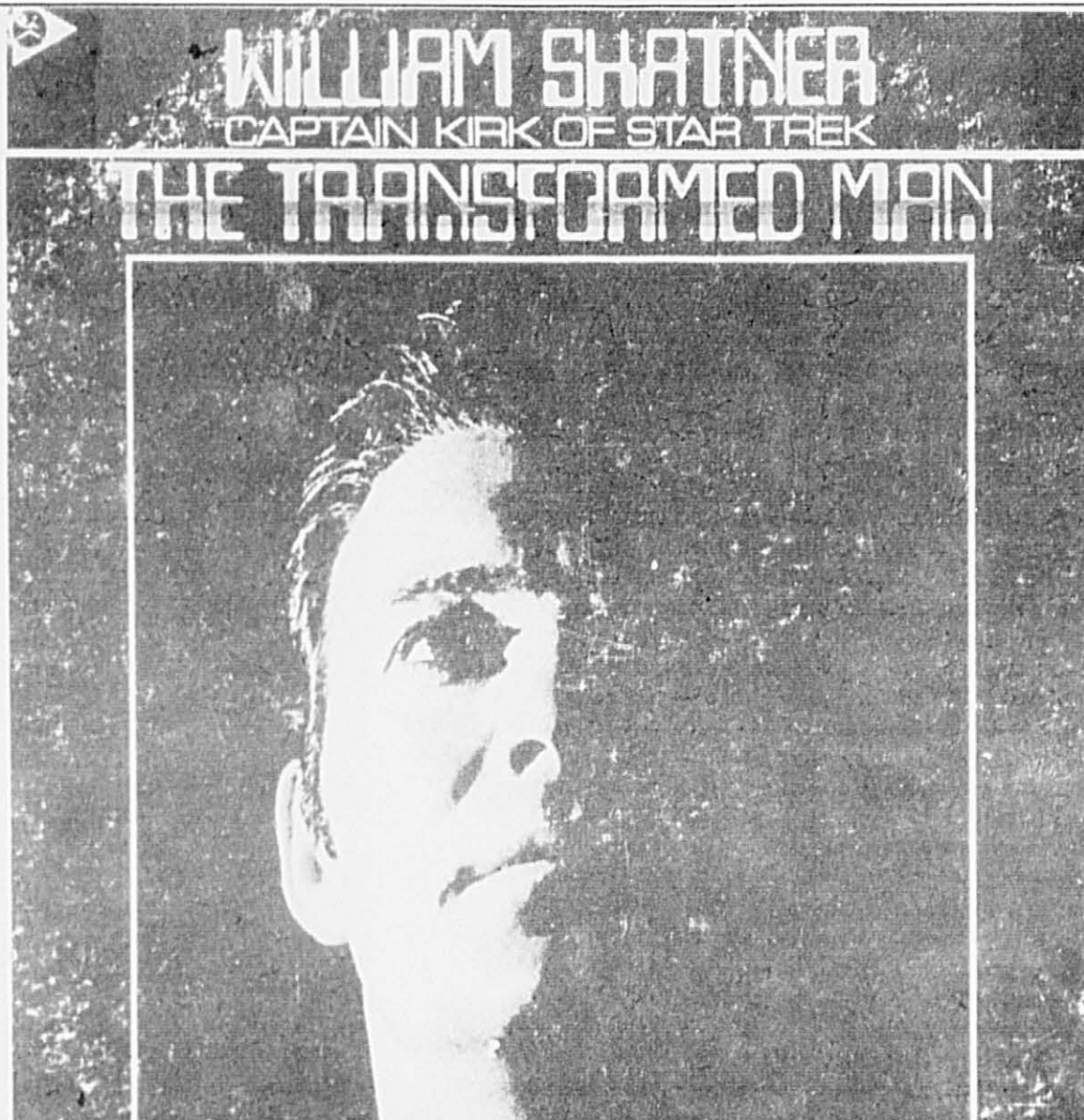
7. The BSN is impatient! After all, the administration is moving as fast as it possibly can. Good things come to those who wait!

Miriame Kaba
Arts U3

Majestic profile

To the Daily:

In regards to your article of Wednesday, February 5, page 5, by Miss



Irene Bloemraad.

I have held my gym-membership for several years, and now a group within the university is trying to destroy our symbols. Well this concerns me greatly, for I never saw or wear the redmen logo with the thought of gaining my physical mastery with visions of oppressing native people.

No sir, not me. Quite the opposite. In fact, seeing the chief's majestic profile inspires me to the challenge of my physical mastery. He is kind of like looking at a picture of a family elder. Always they're reminding you and gently persuading you.

Last spring and summer I took the opportunity to attend the annual Pow-Wow's in Ottawa and here in Kahnawake. I choose to share this with you, because I sported my favourite redment t-shirt on both occasions. I was never harassed or poked about. In fact, I was paying homage to a people, a nation whom I deeply respect and a culture that I look to for inspiration.

In Ottawa, I met Miss Ellen Gabriel, and we had a good chat. Back home in Kahnawake I met the First Nations chief Ovid Mercredi and he commented positively on my redmen chief. I also recall that I attended a third pow-wow at Oka last summer as well.

As you can see I wear my colours with pride. To me, our logo represents strength. Strength of the body, and spirit, and excellence.

Those of you who are concerned about this, I invite you to join with me

and make your voice heard.

I am yours truly,
Eric Russell Greenan
Continuing Education

Speaking for themselves

To the Daily:

Just a note on the letter of Dave Romano and Mike Tae on the issue of hiring a professor of African descent for African history courses (Feb. 10):

Wilfred Contwell Smith, prominent scholar in Religious studies, and founder of the Islamic Studies Institute at McGill, insisted that a fair and proper Islamic Studies program must boast a staff at least 50 percent Moslem professors. His point is that in order to gain a true understanding of the Moslem faith, we must let the individuals who come from that tradition speak for themselves.

Robin Bergart
Rel. Studies U3

Controversial assumptions

To the Daily:

We would like to comment on the controversy surrounding the so-called Arab-Jewish Friendship Association. We believe the name of this group contains in itself a hint about why a controversy has arisen. The very name is based on some controversial assumptions about the Middle East.

1. The name implies that the main parties involved are Arabs on the one side and Jews on the other. This

reinforces the ages-old claim on the part of Zionism — the movement supporting an expansionist state of Israel in Palestine — that there are no Arab Jews. This is a false claim.

Before Israel came along many Jews lived — peacefully — with the Muslims and Christians in Palestine. The claim that there were and are no Arab Jews allows Israel the subsequent "right" to import the Jews of every country in the world, particularly in the Arab world, and claim they are "returning" even while Palestinians are kicked off their land.

The claim also reflects the racism on the part of the dominant European Jews of Israel, who continue to victimise African, Arab and Asian Jews in Israel today. The ultra-nationalism of Israel dictates that all non-European Jews receive the grab-bag name "Oriental Jews", and that their past in other countries — happy or not — be effaced.

2. Not all Arabs are Muslims either. Some are Christians. "Arab" is not a religion. "Jew" is not a nationality. It would have been no less silly to call yourselves the Israeli-Jewish Friendship Association.

3. Why is it most pressing for Arabs to talk to Jews? What about Palestinians? Or, if this is really a "cultural" association, why not Muslims?

Dominique Genest

McGill 1991 BA

Abdel Ziad

McGill Continuing Education

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First Nations legislated into extinction

The State of Native America: Genocide, Colonialization, and Resistance

M. Annette Jaimes (ed.)

South End Press, 1992, 460 pp.

"There is no longer any need to shoot down Indians in order to take away their rights and land... legislation is sufficient to do the trick legally."

This entire collection of essays urges Euroamericans to use 1992 as a year of self-discovery. The articles urge that Euroamericans not look at the initial years of the occupation of North America by Europeans—including the massacres and deliberate introduction of diseases—not as isolated historical influences, but as "an apt symbol of the entire process by which this continent was settled."

There is no cut-off point in history where Euroamerican/First Nations relations changed for the better. The patterns established during the initial invasion continue to the present. This ain't history, this is my life.

This theme is enforced in an article by Jimmie Durham in which he recounts an installation piece in which First Nations artist James Luna put himself in a display case in a museum: "Viewing the 'body', a Euroamerican woman said to her husband, 'Dear, I think he is alive.' The husband replied, 'Don't be silly—they don't put live ones in museums.'"

The majority of the articles are written by First Nations people, including such well-known activists as Ward Churchill, Winona LaDuke, Vine Deloria Jr., Wendy Rose, and M. Annette Jaimes.

Each of the nineteen articles is painstakingly referenced and *The State of Native America* provides a good source book for people interested in doing further research.

Articles include such diverse topics as First Nations water rights, international law, appropriation of the images and stories of the First Nations, the high presence of First Nations people in the American armed forces, and current land struggles throughout the United States.

One of the most interesting articles in the book is by Lenore Stiffarm and Phil Lane Jr., entitled "The Demography of Native North America". It discusses the fact that the populations of First Nations within North America were decimated during the initial two hundred years of the European occupation.

Stiffarm and Lane estimate that the First Nations population in Canada and the USA before the occupation were approximately 16 million and that the rate of death that occurred was between 98 and 99 per cent, which "represents a scale and scope of genocide without parallel in recorded human history." During this period, entire Nations were eliminated.

Stiffarm and Lane go on to discuss the political purposes that a drastic underestimation of population has served. It is easier to occupy land and monopolise resources if

you are able to argue that the land was empty, occupied only by "tiny and widely scattered bands of...hunter-gatherers wandering nomadically about the vastness of North America."

Reflecting the theme of the book that, although it has proved difficult to physically exterminate First Nations people, through the implementation of legislation it has been possible to render First Nations people legally extinct. Much less messy, and there is no need for trenches to

bury the bodies.

Culture cultures

Jaimes and Theresa Halsey investigate the relationship between First Nations women and feminism. This investigation urges women of First Nations, who have always been historically powerful within their nations, to view feminism as a colonialism of the mind.

Jaimes and Halsey urge First Nations women to refuse the stereotypes that are often pushed

upon us by non-First Nations feminists.

Refuse to be the Earth Mother, Suffering Squaw, refuse any connection with the interpretation of First Nations women and spirituality put forth by new-agers, as represented in Lynn Andrews' fake shame-onism. Wendy Rose, one of the contributors, calls Lynn Andrews and her followers the "cults of the culture cultures".

This book challenges the Euroamerican understanding of First

Nations people and the manner in which First Nations people are presented in public schools, across lecterns at McGill, and through major newspapers.

It challenges the history that is presented in such a way as to make any self-respecting Nlaka'pamux woman wonder, "Grandmaisthatyou?"

The *State of Native America* describes the present in such a way as to urge contemporary Euroamericans to ask, "Is this me?"

—Ardith Walkem

The 51st state: coming soon to a nation near you



The Betrayal of Canada

by Mel Hurtig

Stoddart, 1991, 365 pp.

When U.S. corporations nearly ran Cuba into the ground in the '50s, the people of Cuba knew what to do. They had a revolution.

The Betrayal of Canada is one of the best books in a recent flurry of efforts which seek to describe the extent of control American corporations exercise over Canadian society.

But, perhaps because the situation is so grim, the book doesn't succeed in detailing a plausible strategy for resistance. The book is a good example of how the Left has failed in trying to capture the public agenda in Canada.

U.S. investors in 1959 controlled 42 per cent of sugar production in Cuba. That was the year Fidel Castro led his revolution. Just under a quarter of Cuba's non-sugar industries were owned by the U.S. before the revolution, which succeeded (despite its Stalinism) in reclaiming Cuban society from imperialism.

But compared to figures given in Mel Hurtig's book, Cuba may have been something of a paradise of

economic independence.

Not that most Canadians face the kind of misery Cubans faced. Nevertheless, in 1987 fully half of the largest 500 corporations in Canada were foreign-controlled—the highest proportion of foreign ownership in the world except for in Nigeria.

Hurtig observes that whenever foreign takeovers threaten Europe, the Europeans speak of the woes of "the Canadian disease".

Hurtig's book is especially relevant today as Mulroney finds his palsy-walsy relationship with the White House isn't helping in the mounting trade war with the U.S.

The Betrayal of Canada makes very clear that we don't particularly need U.S. investment. According to the Tory, U.S. capital won't come to play if we've got pay equity, employment equity, health standards, corporate taxes and unions.

Hurtig shows that if American capital were actually to leave Canada, the only people who would lose out are American investors. How can anyone say Canada needs the U.S. if Americans take out \$10 for every \$1 they invest here?

And Hurtig cites figures which show that Mulroney has made the situation immensely worse since he was elected in 1984.

The figures are shocking. Canadian-controlled companies create on average 5765 jobs for every \$1 billion they make in profits, Hurtig says. U.S. firms, on the other hand, create 17 jobs.

Collapse of meaning

One problem is that the book does not emphasise who gets hurt most. For people who don't get out of Westmount or Etobicoke much, or whose view of reality is shaped by

the *Montréal Gazette*, the question of American domination may revolve around whether we get to have Degrassi Junior High, or a 'u' in labour.

Hurtig should have explained more carefully that under the American regime it is not just some generic Canadian who is getting screwed.

It is women and minority peoples who increasingly must work in shit-jobs with no security. It is the land of First Nations peoples which is being turned to waste by American resource-extracting firms.

And it is non-unionised labour which faces the worst hardships as U.S. multinationals make Canadian workers compete against 50-cent-an-hour Mexican teenage labour.

The other problem with the book is what we are going to do, and who is going to do it?

Hurtig's solution is pretty simplistic: he suggests an anti-Tory block-voting strategy to elect an NDP-Liberal coalition government in 1993. He doesn't bother at all with the collapse of any meaningful Left agenda in Canada (and in most other advanced capitalist countries).

To fight U.S. capital and its allies in Canada on free trade, you need somewhat more fire and depth of mobilised support than Bob or Audrey have.

You don't need a government of technocrats and socialists, like those who have screwed up every other battle for social justice in the world. You need people in the streets, not in the offices—activists and worker's councils, not more bosses and bureaucrats. You need innovative anti-authoritarian thought.

Hurtig's book shows why, at least, a popular movement is necessary, even as it fails to do more. If the Tories are reelected in 1993, Hurtig says, "then Canada is finished once and for all time."

—Alex Roslin



Fall Down Go Boom at the Terminal

by Glen Harris

Fall Down Go Boom will be strumming, drumming and humming at the Terminal Bar Wednesday evening.

FDGB is a three piece outfit which formed in Regina in 1987. Since then, they've jumped across Canada to Montréal, accomplishing a lot along the way.

Among their accolades are the awards of Composers of the Year (1989) and Group of the Year (1990) at the Saskatchewan Music Awards. They have played as support group for a number of notable acts, including Sarah MacLachlan, Andrew Cash, Crash Vegas and The Dead Milkmen, among others.

There is a trap of labeling any group from Saskatchewan 'the new Northern Pikes', though FDGB took the risk of getting this reputation. Jay Semko, bass player for The Pikes, produced their first nine-track demo cassette in 1988. Any effect he had on their music has not been stifling.

They play a tight and clean combination of rock, pop and folk with a hint of country music which stems from their western roots.

Even though they sight XTC as their main influence, they sound very 'Canadian' at times. Despite this, they have a great depth of mood and atmosphere. Their style is marked by tempo changes and the use of both acoustic and electric guitars.

There is an unnerving eeriness that appears in a number of their songs, especially "4 o'clock in the morning", which was written in memory of a teenage friend who had died. They skillfully end their songs with hooks that demand more listenings.

Musically they appear serious, but they are not without their cockiness.

FDGB boast that they have a fresh approach to rock 'n' roll within the bass/drums/guitar/vocal format. (But isn't the thing that makes rock 'n' roll so great the fact that it's so stale, predictable, and utterly unchallenging?)

They say this fresh approach is "the lack of cliché or use of the word baby except when referring to a small child. I think we all despise

that," said lead singer/guitarist Graham Powell.

Choosing the right producer is also a way to avoid falling into the cliché trap. Their most recent demo, *Scratch*, was produced by Robert Bryanton, who is involved in producing the Canadian segments for Sesame Street.

"He did the 'Saskatoon Song'," Graham

said.

"It was a bunch of kids running around Saskatoon rhyming it with stuff like 'big baboon' and 'I'm on the moon'," added bassist and vocalist Maury.

Although they will not be performing The Saskatoon Song at the Terminal next week, they are guaranteed to put on an energetic

show. But what else is to be expected from a bunch of guys who consider the World Wrestling Federation performance art?

Fall Down Go Boom play with Kingston's Stonecutters at the Terminal, 1635 Ste-Catherine Ouest (937-7401). Doors open at 21h for anyone porting \$4.



Fall Down Go Boom: Strumming, thrumming and humming from Regina to Montréal.

ALBUM REVIEWS

Bedlam and Skinny Puppy: mainstream pop and aural exploitation

Bedlam
Into the Coals
MCA Records, 1992

Bedlam is a fresh dose of mainstream pop-rock. If you're not familiar with the "Pumpin' like a jackhammer, ringing through my hand / with a bang, bang in the backseat, blood on the rosary" scenario, here is your opportunity.

The band's moniker hints at the troubled conscience of the modern artists behind *Into the Coals*, Bedlam's debut.

They're the brainchild of Jay Joyce, a Nashville yokel who wrote all twelve tracks except "Closing Time", co-written with bassist Chris Feinstein.

Joyce, after a stint in LA, recruited Feinstein and guitarist Doug Lancio, along with acclaimed Nashville rock drummer Mike Radovsky, itching "to play guitar and scream".

"I hate seeing bands that are overly rehearsed," says Joyce. "I'd rather see a band that's real. I want to get up and have a good time, and if you don't like it, fuck you." Bedlam — the local rockers who made good — can point their picks and axes toward Mount Billboard.

But the simplicity they aim at is

just an attempt to mimic catchy pop phrases, and it's tired.

Joyce's anxiety is caught somewhere between adolescent devilishness and a mature lack of insight. What could have been clean-cut rock 'n' roll becomes a glimpse into the melodramatic life of a man with a wa-wa peddle.

The short tunes, despite being full of unending bad boy drawls, can be interesting. The ones that steer free of flat melodies show promise.

"Turning the Lights Out" has a lively, hopping beat. It shows what Bedlam can do when they let themselves experiment rather than trying to remaster the ever climactic solo.

"Upside Down" rifles away a quintessentially Stones-y riff. They manage to exploit the rhythm to their advantage by creating space instead of forcing overly produced melody on the listener.

Rock 'n' roll theatrics born on the sound board can be extremely successful or deadly. It's unimaginative, but this musical bravado seems to magnetise some audiences. If your portico happens to sport a handful of Greek letters then maybe this big, fat, ballad sound is for you.

If you're an archivist you might enjoy picking up a copy of *Into the Coals*. But where to put these proselytes? Right beside Bon Jovi, perhaps.

—Ted McInnes

Skinny Puppy
Last Rights
Nettwerk, 1991

It's hard to tell whether Skinny Puppy's latest, *Last Rights*, is a step forward or a swansong.

Skinny Puppy is Vancouver's premiere 'death disco duo', Cevin Key and David Ogilvie. They take their cues from industrial dance bands like Nitzer Ebb and Ministry, but add their own touches, such as the ponderous tempo which gives their standard snarling vocals a more ominous appeal.

With each release their music has become more refined, complex, and far less linear. Just as the popularity of techno-bands has peaked and appears to be on the wane, Skinny Puppy is attempting to transcend the boundaries of the genre.

The results are mixed. *Last Rights* treads a fine line between musical exploration and noisy dissonance which sometimes balances, but of-

ten doesn't.

Much of *Last Rights* would be at home as a soundtrack to some avant-garde film, bringing to mind other noise merchants like Zoviet France and Nurse With Wound. But while these other bands are able to make their very lack of form sound structured, the Puppy too often sound like noise pollution.

There are moments of clarity filled with half-heard samples and musical bridges, but Key and Ogilvie quickly plunge back into murky industrial hell.

To excuse them and say that the band is 'deconstructing' the medium is stretching credulity. A major label recording contract and a good degree of artistic credibility doesn't excuse subjecting your audience to failed experimentation.

The first four tracks are particularly bad exercises in discordant noise collage, which will do little to keep up the interest of anyone with a more than academic interest in Skinny Puppy.

But, thankfully, with the second half of the album, the band returns (at least partially) to familiar territory.

"Inquisition", the fifth track,

treats us to a customary Puppy opening salvo of intense but ponderously slow drum machine, slowly degenerating into chaos. The progression is fascinating.

The rest of the album is variations on the theme, with various rhythms acting as unifying threads. "Riverz End" is a particularly lush acoustic landscape and is the least alienating of all the album's cuts.

The last couple of tracks tempt with conventional musical themes gone frighteningly wrong. At times the mood is angry; at other times tranquil with a menacing undercurrent. "Circumstance" even throws in some Carl Stalling cartoon music.

The last track (the tenth, but billed as the 11th — my, that's pioneering!), "Download", is an intriguing marriage between the THX movie sound trailer and a CD player on acid.

If you've never gotten into Skinny Puppy, this is not the album to start with. Their earlier material is far more accessible. But those with a deeper interest in aural exploration might find this an interesting exercise.

—Rob Costain

WOMEN'S WEEK

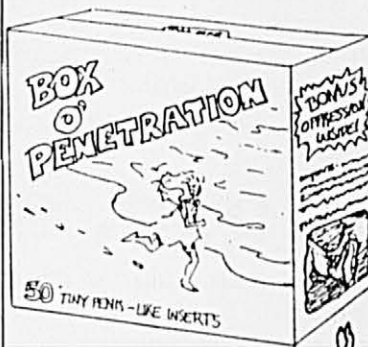


A LIST OF WOMEN'S INSIDES

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in which Johanne Jean-Baptiste discusses the question of sexism in African societies.

Woman fights to stay in Canada....11
in which Ita Kendall looks at whether violence against women should guarantee refugee status.

COMMENT

The wonders of so-called women's magazines

While flipping through a recent copy of *Mademoiselle*, we were amazed at how we had lost touch with real womanhood.

What an amazing publication - with tips on how you can make your bum smaller, fuck better, smooth out wrinkles, be anorexic, marry well, be sexy, what kind of men to love, how to behave, and where to shop.

All this advice set our heads a spinnin'! If you want to know what our society expects of us this is the first place to look. Stereotypes of what women are supposed to be abound.

If what is hidden is just as sexy as what is

shown, these pictures make great masturbation material.

But of course, this all comes at price. You have to be rich to be beautiful, right? Buy, Buy, Buy! You'd think after so many years all this trash would be in the dustbin. But women still read it, a lot. By the way, didn't Gloria Steinam look picture perfect on last week's cover of *Time* magazine?

As young girls, we bought these magazines looking for role models. It's amazing we survived with our psyches intact. With all the awareness being developed around eating dis-

orders, *Mademoiselle* continually pushes dieting and a zillion pictures of emaciated women. But they are no different than other so-called women's magazines.

Smile, push out those perfectly shaped breasts, pucker up those lips, open those legs, strut your stuff, wiggle or gyrate those hips and handsome men will come a running! GAG-O-RAMA.

Take your stereotypes and shove it. We gave up trying to meet that "beauty standard" long ago. We guess we can't catch up now, and to be honest we don't want to.

Kristen Hutchinson
Women's Week Coordinators

Susan Vivian

WOMEN'S WEEK

In honour of the Granny specials

by Rebecca Handford

Breasts, and I mean all breasts, are beautiful. Round, "droopy", small, medium or big, whatever size, colour or shape, our breasts are part of us.

But for many, if not all women, they are a source of near-constant anxiety. From the time we are nine years old, they are continually highlighted by our family, our friends, in pictures, ads, movies and T.V. The question is drummed into our heads—How do they (and we) measure up?

For some, this means a lifetime of "we must, we must, we must increase our bust" exercises, grow-creams, and padded bras. I know several women whose first lovers told them that their breasts were "too" small.

For others, including myself, it means looking for the twelve snap granny-specials with other matrons, always wearing big shirts, and having boys of all ages stare meaningfully into our chests.

A friend of mine with "perfect breasts" (34B, perky, well-shaped etc.) told me recently she had "decided" that they weren't big enough after all.

Whatever the shape, we will never achieve perfection. The fact that 80 per cent of breast augmentation surgery is done for "cosmetic" reasons underlines this reality.

The societal ideal of the perfect breast has changed throughout history. Edwardian times focused on large breasts over a tiny waist. Women squished their bodies into corsets and pushed up their breasts with steel wire.

Then the twenties came along, and women began tightly binding themselves with tensor bandages to fit the flapper ideal. The fifties brought us torpedo-tits, with sharp points for nipples.

The results were breast-obsessed men and women, evaluating, criticizing and changing tits. And for what? No matter what the size, all breasts can feel good when touched, squirt out the occasional food for babies, and hurt like hell when you get your period.

Today, in the nineties, it is not the reality of breasts, but ideas about breasts that rule. Gwen Jacobs, punished for taking off her shirt on a hot day in Guelph, Ontario, was told that she couldn't think of her breasts as being the same as a man's. The powers that be have obviously never seen fat men swim or beefy dorks increase their pecs. Talk about tits.

It's time to stop saying "Oh, I wish mine were as small as yours, then I could get into sundresses" or "Do you know her? She's your usual nightmare; blonde, tall, big tits." We need to start taking off our shirts when it's too hot, swimming at midnight naked with a friend, and

looking at ourselves in the mirror instead of hurrying by, eyes closed. Most of all, we need to stop see-

ing ourselves through the eyes of greedy, mommy-fixated lovers who will, inevitably, make some com-

ment like "But I like your breasts, honey. They're so tiny/round/perky/full/voluptuous."



Breasts are for many, if not for all women, a source of near-constant anxiety

Blood, sex and rubber wear: wimmin's comix

Twisted sisters: a collection of bad girl art
edited by Diane Noomin
Penguin, 1991, 256p.

The world of comic books is almost entirely male dominated. Of course, this is true about almost anything in our society. But there are few media more completely male than comic books.

Going through a comic book store, you are bound to encounter volume after volume of male-centred and misogynist tales of guns, fists and heaving bosoms. The vast majority of writers of these comics are male, and so are the readers.

Very few women have entered this medium. It is interesting to see what they do with it. The work of some women artists is shown off in *Twisted Sisters: A Collection of Bad Girl Art*, edited by Diane Noomin, a cartoonist herself.

Noomin writes that in making the collection she aimed to portray "an uncompromising vision reflecting a female perspective." It's a shame though that the female perspectives in this book are all white.

In general, the book does not offer a very diverse perspective. The artists all have very different styles, but it's all from the same scene. The alternative, hip, political and "so-much-cooler-than-you" scene. This is not meant to imply the com-

ics aren't interesting or enjoyable—they are—only they really aren't for everyone. Personally, I liked it.

Sometimes the content is heavy and political but most of the time it is lighthearted and fun. The book contains autobiographical stories,

including Aline Kominsky-Crumb's "Growing Up as Arnie's Girl," a rather agonising story about growing up with an abusive father and a big ass.

Also noteworthy is Mary Fleener's "The Jelly" a story about a

big bosomed roommate which is brutally honest, mostly at the room-mate's expense.

There are wierd dream-scapes, such as Julie Doucet's "Dirty Plotte." Doucet portrays herself starting her period without Tampax and drown-

ing a city in her "heavy flow." In another story, she goes shopping for a bra for the first time and a nuclear bomb kills everybody but her. "I wonder what it means?" she asks.

I really like Krystine Kryttre's hyperkinetic angular cartoons. "On Being too Intense" features the winning combination of great sex and gloating over a stupid ex-boyfriend. "Bimbos from Hell" is a tribute to her best friend Dori Seda, who died in 1988.

Seda's work also appears in this anthology, featuring a cartoon about a very endearing dog with very realistically drawn excema.

Noomin's work is kinda fun. Her stories recount the life of a bored housewife who in one story holds a "rubberware party" to sell sex toys to her friends, who all break into song, for some reason not explained.

M.K. Browns understated yet loopy cartoons tell tales of dental hygienists being kidnapped by space aliens, coping with chainsaw massacres and a man who yearns to turn into a werewolf but decides not to because of the weather.

The women featured in this collection, know the medium of comics and use it to express themselves in all their wickedness and humour. With any luck, someday these women will be the rule rather than the exception in the world of comics.

—by Fiona McCaw



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WE'VE GOT THAT RUBBERWARE FEELING...DEEP IN OUR HEARTS
IT WILL PLACE YOUR POPULARITY AT THE TOP OF THE CHARTS!!

WOMEN'S WEEK

Bleed baby, bleed

by Claire McManus and Susan Vivian

Confused by media's portrayal of menstrual blood as a secret blue substance that is manufactured in hi-tech laboratories—as anyone who has seen a maxipad ad will understand—we set out to find what menstruation really is.

We asked women from all over—women on street corners, women in cafés, women pondering their existence in that “embarrassing” grocery aisle of menstrual passion. We read books, dug through the annals of history, and desperately pursued our search for the truth behind the “red scare.”

Menstruation has been subject to endless transformations—meaning different things at different times of our social history.

The practice of seclusion while menstruating is common in many cultures. In our own, women were prevented from coming in contact with all foodstuffs, “relieved” of the burdens of cooking for fear that any contact with the horrible menstrual substance might poison the men of the household.

As recent as the 1920's studies were conducted to prove the presence of toxic substances in menstrual blood. Researchers believed that “menotoxins” present in women and their blood during menstruation would cause pickles to spoil and bread to fall.

The search goes on

We uncovered some shocking findings during our quest for the truth behind menstrual blood. Menstrual blood is not blue, in fact it doesn't come from laboratories at all, but from women's bodies. Running our own tests on the red substance, we established that it is not toxic, not defiling, and not dangerous to humans (or bread and pickles) at all.

Menstrual blood does not seem to be a polluting substance. On the contrary, Greenpeace has discovered it to be a wonderful fertilizer for houseplants.

Satisfied that we were not being poisoned by our inquiry surrounding this secret substance, we asked women what positive redeeming characteristics there are to the substance and process of menstruation.

In pursuit of menstrual art

For many women, menstruation is a time of renewal, associated with increase in creative urges. Many women feel inspired to paint, write, bake, use their hands, and even masturbate. Virginia Woolf claimed some of her best work was inspired by the flow of imagination unleashed by menstruation.

Orgasms, always a creative experience, feel great during menstruation, and are better than *Midol* for relieving cramps.

Artists like Judy Chicago have found menstruation to be a source of artistic inspiration. In her 1970s lithograph *Red Flag*, she discusses rituals women perform countless times during menstruation but probably never see performed.

Menstrual blood occupies a prominent place in children's fairy tales. According to Delaney, Lupton and Toth, authors of *The Curse*, witches, secluded maidens, seclusion after marriage and the colours used in fairy tales are often references to menstruation and cultural fears of menstrual blood.

Menstruation was also the inspiration for the 1974 novel *Jaws*.

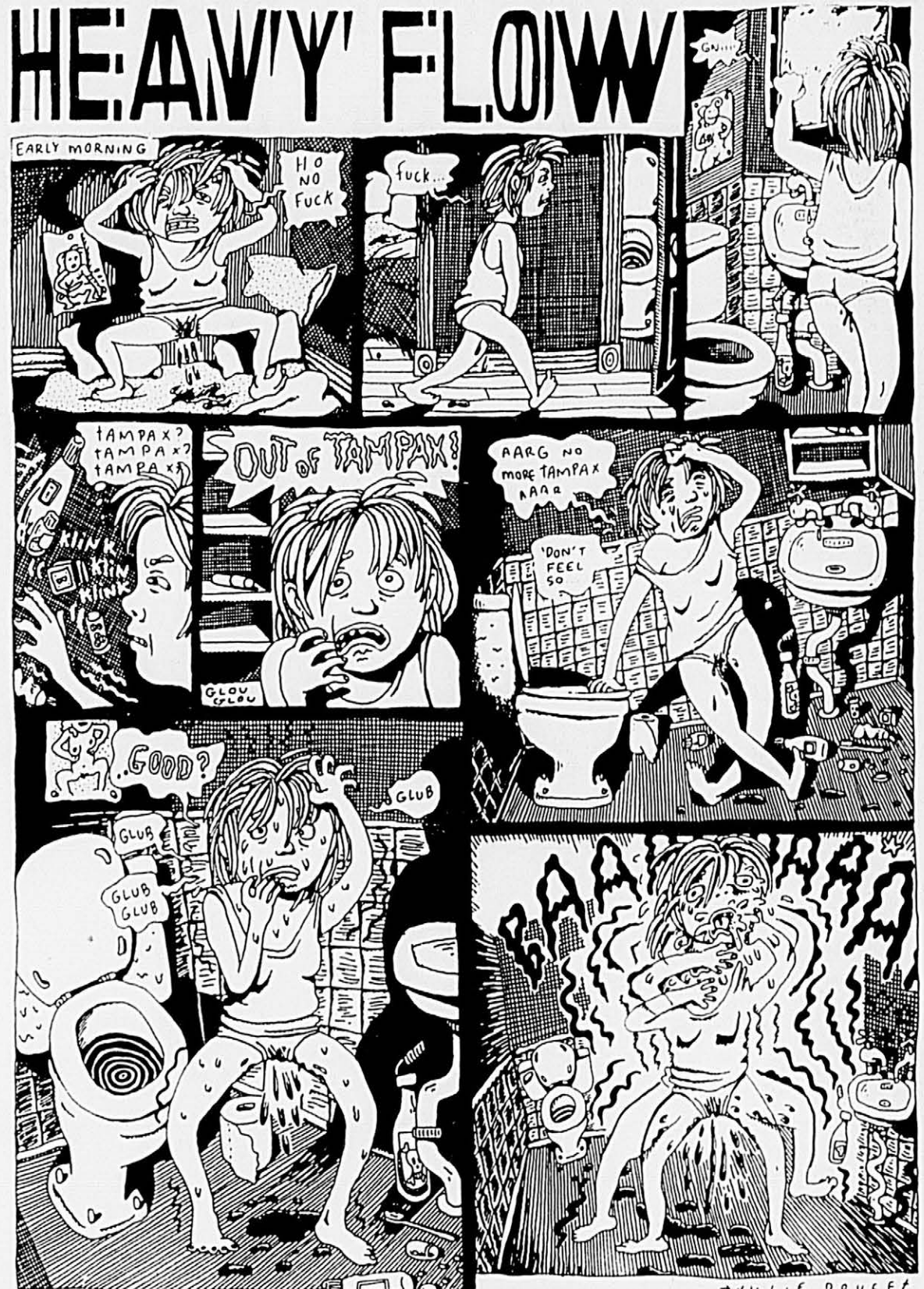
The Great Flood

Some women find menstruation to be a relief for it's arrival brings the reassurance that they're not pregnant. “For those not engaged in heterosexual sex, menstruation means the assurance of not having been impregnated by God,” one woman pointed out.

For many women menstruation brings with it a sense of optimism. It symbolizes the ability to bear children. “I feel like a queen of fertility,” said one woman. “I know I am in rhythm with the universe.”

“Menstruation is a totally female experience,” said another woman. “I love the fact that men can't even conceptualize it.”

Besides, it's a great excuse to celebrate. It's the perfect time to have the girls over for a bleed-in.



ON MENSTRUATING IN THE MIDDLE OF A LECTURE ON THE FALL OF THE ROMAN EMPIRE

Three weeks late,
three weeks of wearing clean Kotex as a guard,
three weeks of looking behind me as I walked,
three weeks of renouncing sex; of not wearing white pants.
And yet it started,
recapitulated somewhere between Caesar and the coliseums,
a spot minute, like a leak in a dike.
It spread like a chest wound under a toga.
During the rhetoric there were stirrings in me, like history.
It betrays me like Brutus;
my monthly let; late,
released upon my yellow taffeta.
My mark remains,
slowly conquering the white velvet of the wing chair,
leaving the cradle of civilization in its wake.

— Nadine MacDonald

WOMEN'S WEEK

New abortion method jeopardized

by Jane Desbarats

The current legal status of abortion is preventing the use of an innovative new abortion method in Canada.

The abortion pill, RU 486, produced in France by the company Roussel-Uclaf, is currently unavailable for clinical use in Canada.

Arrielle Moutet, head of international marketing at the company, refuses to market the pill in Canada. The company wants to avoid any involvement in a political conflict.

RU 486 was discovered in 1980 by French professor Etienne Emile Beaulieu.

"Abortion should more or less disappear as a concept, as a fact, in the future," said Beaulieu, after completing his research.

The pill is taken within the first weeks of pregnancy, inducing a miscarriage. It requires no major surgery.

The opposition to its clinical use isn't motivated by health concerns, but political concerns.

According to an article in the April 1987 issue of *Ms.* magazine, women's health advocate Dr. Ruth Hubbard, a Harvard biology professor, was optimistic about the new drug.

Canadian physicians have even proposed using the drug as a treatment for breast cancer, but so far the drug is not being prescribed to induce abortions.

The introduction of RU 486 in North America is under the most threat from anti-abortion groups. They find their campaigning strategy invalidated by the use of this method.

Because the fertilized egg is expelled before it implants itself in the wall of the uterus, the life of the foetus hasn't actually begun.

If the use of RU 486 was to become popular in Canada, anti-abortion groups would no longer be able to exploit their cause by displaying photos of aborted foetuses.

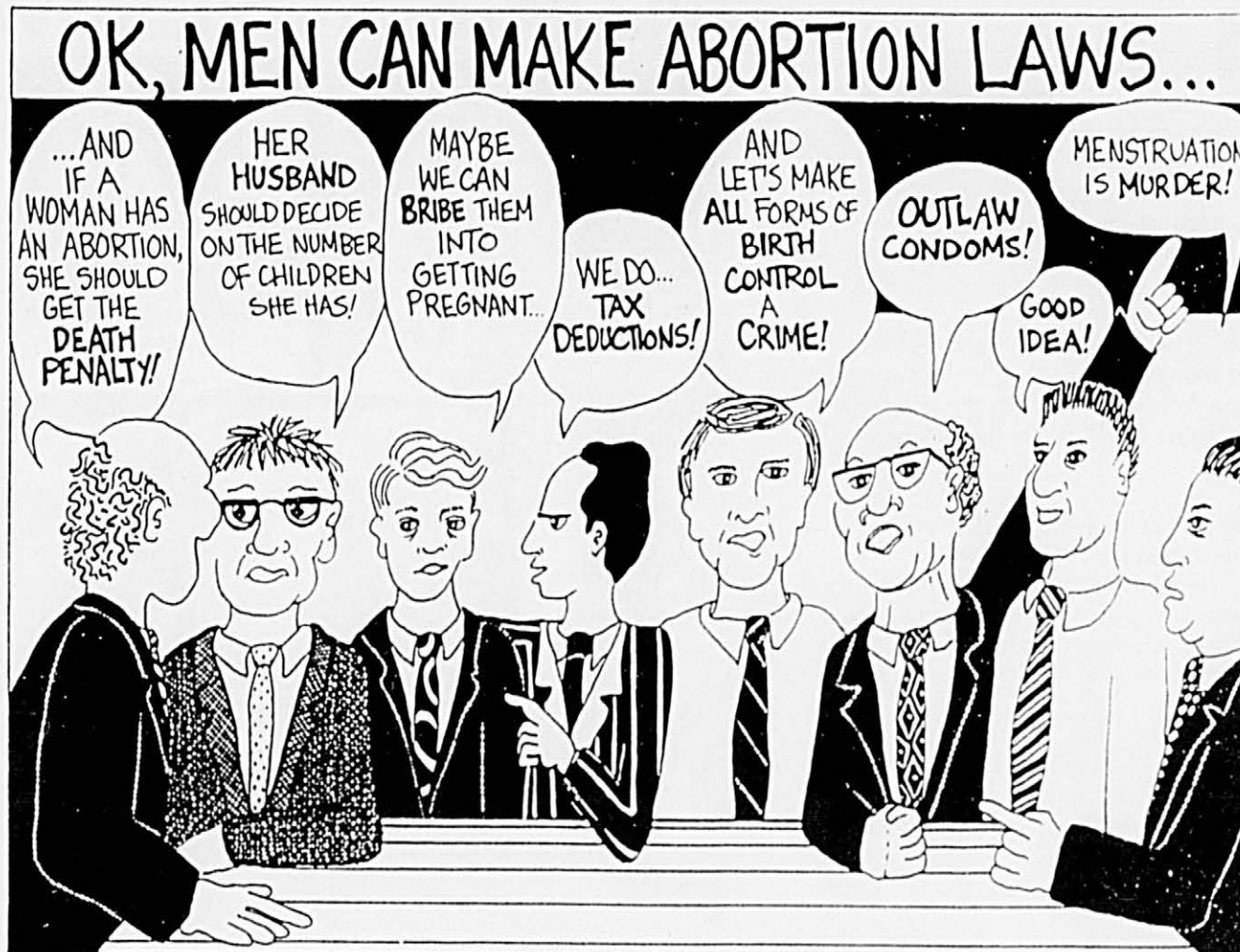
In 1986, after the pill was put on the market in France, it was given to over 100 000 women. The method already accounts for one out of every six of the abortions in France. It has also been clinically tested in over 15 countries and has revealed no life-threatening side effects.

Leslie Myers, faculty lecturer at the McGill School of Nursing, cited many advantages of RU 486.

"Because this method does not require the use of instruments, there is less likely to be a uterine infection," she said.

Even though little is known about the drug, Myers claims there is no reason "why it would affect a woman's ability to conceive," given its success.

The pill contains a drug known as mifepristone, which inhibits the secretion of progesterone. Without this hormone, the uterus is unable to mature or accept a fertilized egg, and the placenta, along with the



fertilized egg, are expelled by an induced menstruation. The pill is accompanied by ingestions of prostiglandon, a hormone which induces uterine contractions. The induced miscarriage commences

approximately 48 hours after taking the pill.

The real danger of this drug involves taking it monthly.

"This method would be foolish [as a form of birth control], given

the lack of information concerning its long-term effects," said Myers.

"RU 486 is to be used occasionally, maybe once throughout a woman's life."

There is some evidence of there

The effect on the foetus if the drug failed to work is unknown.

RU 486 will not induce abortion if the foetus matures in the fallopian tube and has not been detected by ultrasound.

being negative side effects to taking RU 486.

"Some women have experienced severe hemorrhaging," said Myers. She also claimed two women in France and the United States have died as a result of using RU 486.

"Minor side effects associated with its use are weakness, vomiting, and painful contractions," she said.

The use of RU 486 poses other problems.

It has not been successful in every case and has an estimated success rate of only ninety per cent.

When the abortion is incomplete, there is a higher risk of uterine infection.

WOMEN'S BRIEFS

MTV: haunted by its own image

A media critic at the University of Massachusetts has created a controversial video examining images of women in rock videos.

In one of the video's most disturbing sequences, the rape scene from the movie *The Accused*, in which Jodie Foster is gang-raped on a pinball machine, is juxtaposed with scenes from popular MTV videos. Images of men shoving, pulling, and wrestling women to the ground merge until the viewer is unable to tell where the rape ends and MTV begins.

MTV has tried to halt the project. "I got a letter from MTV telling me to cease and desist from what I was doing," said Sut Jhally, creator of the video. "To destroy all the videotapes I had, to recall everything I sent out. MTV has been running a campaign on freedom of speech, so it's highly ironic."

Domestic workers further threatened

The Canadian government has introduced new restrictions on foreign domestic workers that will effectively bar women from Third World countries. Under the new regulations, prospective workers must have an equivalent of a grade 12 education and six months full-time training in the field of live-in care.

The eligibility requirements will exclude domestic workers, especially from the Philippines and the Caribbean where most workers now originate. In those countries grade 12 is equivalent to a college degree, and formal child-care training programs do not exist.

Domestic workers have denounced the government's move as nothing short of racist. INTERCEDE, a Toronto-based organization,

called the conditions "discriminatory and racist in implication and practise."

The government has couched the new regulations in a context of improved care for children. But Carmencita Hernandez of the Ethnocultural Council disagrees.

"These domestic workers have been nothing short of excellent. They have provided years of care and love for Canadian children," Hernandez said.

"Most European workers would meet this new criteria. The government knows this very well. The outcome will be to favour those from European and discriminate against non-white workers — a racist result."

Assault charge dropped against woman with HIV

The BC government has dropped the charge of aggravated sexual assault against a young woman from Nanaimo. The woman, who was HIV-positive, was charged last December for allegedly having unprotected sex with two men and allegedly sharing needles.

Some women's groups were outraged that the charge of aggravated sexual assault — a rape charge carrying a maximum prison sentence — would be applied to a woman, especially under the alleged circumstances.

In dropping the charges, the BC attorney general's office promised to change its approach to dealing with HIV-positive people who have unprotected sex. They hope to do this by recognizing the matter as a health and not a criminal matter. AIDS organizations have hailed the government's decision. They said fear of prosecution encourages people to avoid being tested for the HIV virus and to avoid counselling about safer

sex practices.

Under the province's new approach, prosecutions will only be considered in extreme situations. These include cases where "sexual predators" prey on children and developmentally disabled persons, or show an intent to harm.

Deplorable ruling in rape trial

In a recent rape trial, judges on Australia's Supreme Court ruled that "prostitutes suffer little or no sense of shame or defilement when raped." They reinforced their support for a 1981 ruling that said raping a prostitute was "not as heinous as when committed on a happily married woman."

The judgement touched off protests by women across Australia.

"The idea that it is less serious offence to commit rape against a prostitute is a dangerous concept for the law to take up. It suggests that one category of people is less entitled to the protection of the law than another," said Madam Justice Elizabeth Evatt, president of the Australian Law Reform Commission.

Except in Tasmania, prostitution is legal in Australia. A study by Melbourne University found that men who rape prostitutes tend to receive shorter sentences than men who rape other women. This despite the fact rapists are more likely to use violence and weapons against prostitutes.

Paulette, a Melbourne street prostitute whose rape was the subject of the 1981 ruling said, "I'm a working girl but that doesn't mean I have to put up with such violent behaviour."

She added the recent judgement would encourage men to attack prostitutes because they knew the cuts treat their crime differently.

— complied from off our backs and Kinesis

Is there Sexism in Africa?

by Johanne Jean-Baptiste

Sexism in African societies has always been a passionately debated issue.

According to Western feminists, African societies express the worst forms of discrimination against women as exemplified by the practise of female circumcision. But for Africans and people of African descent, discrimination against women in African societies is inherited from European colonialization, and Arabic Islamization.

Confusion about the question of sexism in Africa stems from ignorance about the range of ways in which sexism can be manifested worldwide.

Contrary to classical Western concepts of femininity, African women are traditionally portrayed as strong. They are viewed as physically, intellectually and emotionally competent as men.

These portrayals are mirrored in the history of Africa. The Amazons of the Dahomey kingdom fought in armies, and women, like Queen Nzinga of Katanga, Zaire, were fully responsible heads of states. Women performed the same tasks as men, particularly in agriculture. They also played prominent roles in social rites and religious practices.

Most African women were economically independent from their husbands. Women could inherit property, be agriculturalists, merchants or professionals in cultures such as those of the Wolof and Hausa people.

The economic independence of women was particularly important in polygamous marriages. Each wife was responsible for the welfare of her children, individually or communally, through her work – as exemplified by Bambara customs.

The sphere of influence of the African woman was internal as well as external. Women were not limited to homemaking and food production. In Bantu cultures, they could become doctors, craftswomen and political leaders.

Women had more input into the functioning of the society than men. However, because patriarchy was the dominant social system, men enjoyed a privileged position.

African women have traditionally performed the majority of tasks necessary to maintain a functional society: bearing and rearing of children, food production and social organizational tasks, such as politics, law, medicine, religion. The burden on women increased during the period of the slave trade in West Africa, due to the shortage of men.

External influences

The coming of Islam significantly decreased the social status of West African women. In the Islamic religion, men and women are kept separate; men operating in the external sphere, and women restricted

to the internal domestic life.

With the coming of Islam in the eighteenth century, this differentiation meant Fulani women of Nigeria and Niger lost their positions as political participants and leaders and became domestic counsellors.

Islamization also introduced or encouraged the practice of female excision to ensure women's sexual submission.

Western concepts of gender were another important influence. European colonizers enforced their perceptions of women as pale shadows of men.

Most African men have accepted the proliferation of these discriminatory ideals since it affords them new advantages. Thus African women have lost some of their traditional social importance, while maintaining the role of society's workhorse. As a result African women have been classified as "unfeminine" and "unbeautiful" due to their "unladylike" work.

European colonialism resulted, amongst other things, in the impoverishment of African women, and consequently, in that of their children. The capitalist economic system has essentially transferred resources and wealth into the hands of men, at the expense of women.

The most fertile lands, tended by men, are used for export crops. Whereas, the worst lands are left to women to produce food crops for local consumption. Development agencies have consistently overlooked the work of women, who in deplorable working conditions and without financial support, produce 80 per cent of Africa's food.

Western feminism

A favorite subject of Western feminists when addressing sexism in Africa, is that of female excision. The purpose of female sexual mutilation is to deny women their sexuality, and reduce them to the role of childbearers and male sexual objects.

The same practices are in effect in the Western world. In the West,

women are also expected to serve male sexuality at the expense of their own, as evidenced by the abundance of strip clubs (women zoos) and abused sex trade workers.

Every woman walking the streets for her pimp, and/or catering to degrading male fantasies is a woman excised from her sexuality.

The fight of Western feminists to be recognized as strong and competent, and to be accepted into male-dominated professions is ir-

relevant for African women. Having traditionally occupied diverse roles in society, African women are respected for their courage and strengths.

Western feminism becomes important to African women, in issues of social equality, and on the issue of equal reward for equal work. The current problems with exhausted "Super women" could have been avoided if Western feminists had followed the example of African

women. Western feminists, instead of trying to show they can do everything like men, could have focused more on social equality and fair work sharing, in and outside the home.

Had Western feminists looked at the different form of sexism experienced by African women, they might have had a better insight of their own, and participated more appropriately in the universal women's cause.



Woman fights to stay in Canada

by Ita Kendall

A woman who fled from an abusive partner and the country which did not protect her is facing the possibility of deportation.

After a hearing earlier this year, the federal refugee board decided Felicia Ross's claim for refugee status had a "credible basis." She was forced to leave her native Trinidad because the authorities offered her no protection from her husband. Her husband had beaten her and her children and threatened and almost succeeded in killing Ross after she left him.

But the federal department of justice is seeking to appeal the refugee board's decision.

William Sloane, Ross' lawyer, said, if she is allowed to remain in Canada it may set a precedent in the treatment of women refugees facing situations similar to hers.

"For years [Canada] refused to criminalize spousal violence or admit that it was a societal problem," said Sloane.

"The justice department will try to say men beating their wives is not persecution," he said while waiting to see the justice department's detailed reasons for appealing.

Ross' claim for refugee status is based on the refugee board's recognition that, as a battered woman and a single mother, she is a member of a

specific group in society who faces persecution and whose country would not protect her.

Sloane also said he expected the justice department would say Trinidad and Tobago had legislation or programs aimed at protecting women. In fact, in the justice department appeal documents, they cite "initial steps" taken by the government of Trinidad and Tobago in 1990. However when Ross left Trinidad in 1987, her husband had already attempted to murder her and had threatened her eldest daughter.

Ross said she does not what her life would have been like if she had stayed in Trinidad until the government decided to do something about her situation.

"Probably I wouldn't have a life. Or I would have had to make a decision to kill someone or he would have killed me," she said.

Police in Trinidad had told Ross, after she reported that her husband had attempted to kill her, "What he gets, he takes."

Ross wrote in her statement for her refugee claim, the police meant she would have to kill her husband to protect herself and she decided to leave because "I knew would never be able to depend on the police for protection."

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Thursday, March 12

McGill Caribbean Students' Society host a Caribbean lunch. Union cafeteria, 11h until the food runs out.

PGSS presents a forum on "Personal and professional ethics with a focus on sustainable & international development." The Centennial Centre, Macdonald campus, 13h-15h.

Native Awareness Week Presents John Goddard, on Lubicon status and land claims.

Union 425/426, 15h-17h.

McGill Chaplaincy discusses "Intimacy, self-esteem, relationships: do we need values for the 90s?" McGill Newman Centre, 3484 Peel, 20h-21h30.

Friday, March 13

ECO celebrates junk-mail return day. Bring them their junk-mail and they'll send it to the minister of post and tell him to junk junk-mail. Leacock lobby, all day.

Native Awareness Week shows

St. Patrick's Pub Night

with

"Swerving Buffoon"

Friday, March 13

9:00 p.m.

Gert's Pub, Union Building 3480 McTavish
Admission \$3.00

Other events free of charge

Monday, March 16, 12:00 noon: "West Belfast Exposed" — A slide presentation on one of the most turbulent areas of Northern Ireland by Alan McConnell of the McGill Irish Society and Lawyers for Social Responsibility. Room 302, Union Building, 3480 McTavish.

Tuesday, March 17, 12:00 noon: "A Day in the Life of Ireland" — A TV documentary on Ireland preceded by a travel presentation by Margaret Callender of the McGill Irish Society and Travel CUTS. Room 302, Union Building, 3480 McTavish.

Presented by:

McGill Irish Society

Info: 278-5018

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\$10 General Admission

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March 12, 13 and 14 at 8:00 pm

\$12 General Admission

\$7 Students and Seniors

Information 398-6820

Okanada, a film presenting the "other side" of the Oka Crisis. Will be followed by a talk by Mohawk activist Ellen Gabriel. Leacock 232, 15h.

McGill Figure Skating Club presents their 13th Annual end of year ice show. All are welcome. McConnell Winter Stadium, 17h30.

Saturday, March 14

Amnesty International host a conference, "30 Years of Hope". Union, 9h30. \$4. Info: 286-0502.

Indian Progressive Study Group continues their series of the Indian Festival of Documentaries. Concordia Hall Building 629, 14h. Info: 286-6058.

McGill Newman Centre has a Social Justice Night. 3484 Peel, 19h30.

Caribbean Students' Society presents their annual cultural show "Are you Feelin' de Feelin'". Westhill High, 5851 Somerled, NDG, 18h30. \$6 in advance, \$7 at the door.

Caribbean Students' Society is having a party. Union room 302, 22h, \$2. Info: 284-5555.

McGill India-Canada Students' Association invites all to spend an Evening at the Palace. École Polyvalente, St. Henri. 4115 St. Jacques. \$6/\$5 members. Info: 466-8590.

Concordia Queer Collective presents "Beware the Ides of March". 7th floor Hall Building, 1455 de Maisonneuve, 21h-2h, \$5.

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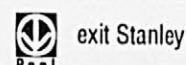
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McGill Students (with valid ID): \$3.50 per day, 3 or more consecutive days, \$2.50 per day. McGill Employees (with staff card) \$4.50 per day, 3 or more consecutive days, \$3.50 per day. All others: \$5.00 per day, or \$4.00 per day for 3 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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12 - Personal

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Rene, you beer-god from B.C., you were right and I'm terribly wrong, Kokanee doesn't grow near here, that's why I'm writing this song. Alex.

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14 - Notices

The Brothers of Zeta-Psi regret to inform you of the untimely death of Brother Chris D.C.I. The 12th annual Irish Wake will be held on Friday, March 13 in the Zeta House at 3516 Lorne at 9:00 PM.

Caribbean Lunch Special, Thursday, March 12th. Union Cafeteria, 11AM. Stewed beef, curried chickpeas and potatoes. Presented by McGill Caribbean Students' Society in conjunction with Scott's.

On Monday the 16th, a wearied editor will slink to the mailbox for *The Red Herring* and with trembling hands take out the contents.

Lesbians, Bisexuals and Gays of McGill offers peer counselling 5 days per week. Drop in or give us a call. 398-6822. Union 417.

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